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COVER DESIGN—JOHN CATALDO

EDITORIAL

ROSEMARY BEYMER

Director of Art
Kansas City, Missouri



Recently I had the good fortune to be invited as a guest to attend a clinic on **Trends** given by a company, which specializes in clinics on management, merchandising and such, to large business firms.

I was fascinated by the way this company, in seemingly split seconds, made a visual presentation, with use of pictorial blow-ups, movies, slides, actual subjects, live models, music and much research material dramatized by outstanding speakers. Important **trends** in fashion, in furniture, in foods, in humor, in religion, in color, in home decorations and in art were highlighted.

All these important trends were presented to the employees of this firm to give them a background for "up-to-the-minute" facts, to inspire them for a new attitude toward the things which influence their way of living, and to promote a rich background for their creative work.

I thought over and over again, why, oh why can't educators dramatize their "wares" in such a concise, convincing and inspiring manner? Can't we come out of the clouds, down to earth and analyze the trends, say in art and art education? What has been the trend for art education? What was it in 1900—in 1920—in 1940—in 1956? What advances have been made? Have we by-passed the masses and over-looked the gifted? What is the attitude toward art in our total education? How important have we made this subject in the total educational program? Have we presented the facts in such a way as to give data from which we can determine trends? Have we utilized mass media of com-

munication such as radio, television, and magazine articles to bring art to the common man?

Art educators meet, talk, make resolutions, develop good intentions for further research, even publish research bulletins—and then what?

Art educators should be well aware of the values, the needs, the problems of art education—but how well have art educators presented the intrinsic values of their subject to the average man? Scientists are screaming for more trained students in their field, but they want students with creative ability. Have art educators capitalized on the advantages of art activities for developing these creative people? Have art educators put across the facts that art activities allow the student to think for himself, to experiment, and to explore—that he has a natural tendency to carve, to model, to paint, to construct—that art education is a logical force in all education? Someone has said that "one is down on anything until he is up on it". Have we brought our school boards, administrators, and public, who were trained in the "draw a carrot or tulip era" up to date? Have we presented

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EDITORIAL

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trends in our business of art to convince these people or have art educators fussed about a lack of material, class load, limited budgets?

Let us quit being petulant and start developing that innate spark of creativity which everyone possesses! It will flourish under our guidance instead of becoming latent or lying dormant, and those to whom we have opened new vistas will rise up and call us leaders.

From our recent Regional Conferences can we present our findings at our next opportunity to talk before a P.T.A. or a civic club, or even closer home, to high school counselors, faculty members, and students?

There has been some pioneering in the visual presentation of art education, but not enough to the lay group. They need to be informed of today's trends in art education, so they will be "up not down" on the subject. The time is ripe for interesting the public in the material which you have gleaned at your Regional Conferences.

GRADUATE STUDY

Your attention is called to an article in the winter 1955 BULLETIN of the AMERICAN ASSOCIATION OF UNIVERSITY PROFESSORS, entitled "The Impact of Public School Teachers on Graduate Schools" by Robert McMulloch. It was also published in the October 1955 issue of the North Central Association Quarterly under the title of "The Role of Graduate Schools in Teacher Education: A Study of Ten Graduate Programs".

The article indicates a much more liberal attitude toward graduate study due to the greatly increasing enrollment of teachers in summer school programs. The thesis is being replaced by course work or by some type of substitute field study. Workshop courses have become a part of graduate instruction and are related to the students own professional experience and problems. The requirement for proficiency in a foreign language has all but disappeared in programs for teachers and administrators. The traditional requirement of an undergraduate B

average or its equivalent has been modified almost everywhere. The trend seems to be to accept most teachers and administrators if they have bachelor degrees.

A number of those responsible for graduate programs for teachers expressed the opinion that teachers need a wider and deeper academic program rather than research experience. Some felt that a professional degree should replace a master's degree. The assumption is that the fifth year program for teachers is neither better nor worse than a masters degree program, but only different. The fifth year program can be evaluated in terms of improved teachers and better teaching rather than in terms of language and thesis requirements.

COMMUNITY SERVICE

The University of Washington has a COMMUNITY DEVELOPMENT BUREAU which assists local towns in revitalizing their economic and social positions by making better use of material and human resources. Of particular interest is the community Christmas project developed under the guidance of Mr. Frank Anderson of the Bureau staff with the assistance of some of the art staff. The school children participated by making large cut paper snowflakes for the town's windows, while an adult group of amateurs designed and constructed a creche of plywood for the city park in the town center. A lovely ceremony led by church groups on Sunday evening climaxed the project when all the city lights were turned on at a specified time.

CERTIFICATION

Effective July 1956 all secondary teachers teaching art in the junior and senior high schools of the state of Oregon must have 24 term hours of art from an accredited institution in Art Education, Art History, Crafts, Design, Drawing, Painting or Sculpture. Prior to the approval of the State Department any teacher in Oregon holding a secondary certificate was permitted to teach art.

PUSHING OUT THE WALLS



LOUISE B. BALLINGER

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George Bernard Shaw once said, "You are the window through which you must see the world". In a world that grows increasingly complex for the child, the vision of the teacher, and especially that of the art teacher, can be narrow and limited or it can be boundless in scope. The choice is often unconscious and unknowing, but it is the dedicated role of the schools and colleges which train young people in this field to extend the horizons and brighten this vision.

The world encompassed by the four walls of a school is not the simplified whole it was in the past. In an age that reflects the tensions, the contradictions, the pressures, the complexities, the frustrations, the fears and the instabilities, the child is often confused and, at the same time, unaware of the very opposite qualities that do exist around him—the world of order, design, courage, interest, stability, of real values, of rhythm and beauty in many forms. All these and more are around and about and can be brought to the child by the art teacher. This is not an easy task nor as obvious as it seems. Only the art teacher who has developed himself to the fullest extent and who continues to grow can encourage and assist in the growing awareness and appreciation of the interesting world at the doorstep and beyond, that is the birthright of



every child. The teacher, to do so, must "see a world in a grain of sand."¹

How can we do this? Can the curriculum be extended, simplified, or subtracted? Could we add the Senior subject "VISION"? Can it really be taught? Why, after the usual four years of preparation, do some young teachers hold that within themselves while others never even touch with fingertips the shimmering elusive surface of it? What can the schools and their programs do? Is there an answer?

To these questions, as to all the big, limitless ones, there is no set answer; there is no stock solution. One might as well guarantee a successful painting by setting specific color rules and regulations. The result might answer all the requirements and yet say nothing. All schools are striving continually for a better program; few are satisfied completely or feel they have the ultimate answer. This, in a way, too, is good for even the solution or seeming solution could

¹William Blake

not remain static. The subjects, the contents, the scope of today's needs may be hopelessly out of date in a few years. The curriculum and the courses must be able to change and grow with the needs and wider sights.

But what are some of the broader concepts in regard to requirements? Well, first of all, an art teacher obviously should be an artist. This is not to mean in its narrowest sense, that he or she is only interested in the expression of self. The artist-teacher in the widest sense, is one whose culture, background, sensitivity, appreciation, participation and knowledge of the arts makes him more aware and appreciative of the creative development of those he teaches. With the wider understanding he will not fall into the ruts of reiterated stereotyped lessons, of expecting all children to do the same or similar, to come up to the so-called "adult standards" of realistic representation, but, on the other hand, will encourage and inspire the limitless possibilities in the widest variety of media and expression. With his art background he will be more able to widen the interest and knowledge of the child. He will not "despite all moderns, thinking more of Shakespeare and Praxiteles"² nor will he relegate all the old or older than today to the shelf of a "has-been". He will be wide in appreciation and yet have that "selective eye" for which time has no boundaries. He will have the point of view of Peter Standish in the play "Berkley Square"³ who declares that "the past, the present and the future . . . are all one". At one time Gainsborough's Blue Boy was a modern radical painting while the works of Cezanne, Van Gogh, and Lautrec were considered AVANT GARDE and looked upon with a jaundiced eye by conservatives. The good, the enduring, and the beautiful are not copyrighted by any one era. The fabric of the design of the George Washington Bridge, or the Philadelphia Saving Fund Society building have a quality akin to the delicacy or soaring beauty of a medieval cathedral—not the same, but a timeless sincerity that cannot be pigeonholed to just one age. So the art (artist) teacher must see beyond and in seeing will give to the children of whatever age

he teaches this open-eyed wonder and delight in the world of yesterday, today, and tomorrow.

In seeing beyond the art (artist) teacher will open windows, too, for more understanding and appreciation. The art of today is not confined to the garret or even to the studio in the school, although physically much may be located within the walls. The art of the school of today must reach beyond those walls—exciting, vital, and interesting as those walls may be under the guidance of an alive and alert teacher. The art reaches out to the corridors of the school, the office, the lunch room, the auditorium, the library and even to the so-called "self-contained classroom". Here, as in many cases, semantics enters, for the very expression "self-contained" seems limiting. The art of the classroom and by the classroom teacher should be that and much more. Here the art (artist) teacher can enrich, can enlarge, and stretch those self-contained walls in ways the classroom teacher cannot be expected or has not been trained to do. The art of the past, the present, the future, and the art in all we touch and see—the job of the art teacher is to encompass this and to push out the walls.

How are we as educators going to help the young art (artist) teacher to do this? Again, it is almost indefinable. The clay with which we work may have feldspar or iron. We may give them the necessary requisites—the academic, the educational, and artistic courses and credits—but what about that extra point of view, that "spark" that means truly creative thinking and teaching? What can the educational institution do to build or create this? Again there is no one way.

An art school has a great opportunity although, as in any school, there are always those with "eyes who see not". First of all, however, the very atmosphere and surroundings are sources. In our school recently there was a truly exciting exhibition of scarfs, handkerchiefs, table linen, etc., by the alert designer, Tammis Keefe. In themselves, the items are beautiful; they are well designed; the colors are rich and selective. The source and inspiration evident in her work show an enthusiastic interest in the

(please turn to page 19)

²Stephen Spender

³By John L. Balderston, MacMillan 1934

MAN

Painting by five-year old

"There are youngsters in school who find strong and satisfactory outlets in this kind of explosive emoting."



THOUGHTS ON CURRENT PRACTICES

JOHN B. MITCHELL

Chairman, Art Department
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Towson, Maryland

It ain't the things you don't know
what get you into trouble;
it's the things you know for
sure what ain't so.

—Folk saying

We all know that the social group exerts influences and pressures upon its members. Solomon E. Asch writing in *The Scientific American*¹ has illuminated further this "somnambulistic" characteristic of human behavior in a series of experiments which attempt to measure group pressure. To summarize the experiment in a few words, a group of seven to nine college students were brought together for an "experiment" in visual perception and judgment. Two cards were presented to the group. One bore a standard line. The other card bore three lines, one of which was the same size as the standard line. The subjects were to select the line which matched the standard line. In the early part of the experiment all goes well. The subjects an-

¹Solomon E. Asch, "Opinions and Social Pressure," *The Scientific American*, November 1955, pp. 31-35

nounce their answers. There is unanimity; however, as the test progresses one person disagrees with the majority. As the experiment proceeds he disagrees again and again; however,

What the dissenter does not know is that all the other members of the group were instructed by the experimenter beforehand to give incorrect answers in unanimity at certain points. The single individual who is not a party to this prearrangement is the focal subject of our experiment. He is placed in a position in which, while he is actually giving the correct answers, he finds himself unexpectedly in a minority of one, opposed by a unanimous and arbitrary majority with respect to a clear and simple fact. Upon him we have brought to bear two opposed forces: the evidence of his senses and the unanimous opinion of a group of his peers. Also, he must declare his judgments in

(continued on next page)



OLD MAN WALKING

Drawing by sixth grade youngster

If a student has trouble in drawing gesture, it certainly is a good idea to suggest that he consciously go through the action.

public, before a majority which has also stated its position publicly.²

It is not possible here to report the experiment in full; the outcome, however, is certainly of interest to educators:

Two alternatives were open to the subject: he could act independently, repudiating the majority, or he could go along with the majority, repudiating the evidence of his senses. Of the 123 put to the test, a considerable percentage yielded to the majority. Whereas in ordinary circumstances individuals matching the lines will make mistakes less than 1 per cent of the time, under group pressure the minority subjects swung to acceptance of the misleading majority's wrong judgments in 36.8 percent of the selections.³

²Ibid., p. 32

³Ibid., p. 32-33



DRAWING OF LORD CALVERT BY FIFTH GRADER

Social experiences imply . . . the transmission of a wonderful ten thousand year old cultural heritage.

This experiment was of sufficient interest (dealing as it did with raw visual perception) to be reported on by Aline B. Saarinen in the art section of *The New York Times* of January 29th, 1956. She says in part:

There has been so much mamby pambiness of opinion in the art world in general that a few persons in high and low places by strong statements and clanging repetitions—have been able to exert strategic pressures and “put over” artist X, Y, or Z with comparative ease.

Perhaps the consensus of his greatness is truly sincerely and independently arrived at. But I suspect that it is time for us all to question how much our value judgments are being manipulated. We must examine carefully the basis on which our judgments are made and remember that the only way to informed independence is through experience, sensitivity and understanding. With such a background comes the courage and confidence to maintain and if necessary defend an opinion.

Accepting the idea that all of us are to some extent captives of group opinion, might it not be a good idea to review in our own minds the concepts prevalent in art education? This can be done with the view of separating those ideas which we hold primarily because most of our profession holds them, from those ideas which we hold because of personal experience or because demonstrational proof has been provided.

As an illustration, I have selected two ideas which are generally accepted in art education circles, but which I have come to question because of my own experience and observation. The first idea has to do with the scale of expression; the second with influences of adults on youngsters' attitudes and abilities toward graphic expression.

Bigness, Power, Freedom

In our society there is a significant relationship between the words “bigger” and “better.” An “expanding economy” implies a “healthy economy.” Movies have “progressed” to the “new BIG screen.” “Super colossal” and “momentous” are the by words (and buy words) of the copywriters in advertising. Auto horsepower and road fatalities increase apace, as America, oblivious to any possible positive correlation between the two fulfil in high gear Sandburg's prophesy of “bigness and be-damnedness.” In the world of museum painting, canvasses have become larger and larger so that many ambitious painters today have given

up tube oils and art brushes in favor of the more practical and appropriate enamels and house painters' brushes. In the area of art education, in spite of wise words to the contrary⁴ there remains a strong feeling among many art educators that drawing or painting large (24x36 inch paper) is necessarily better for children than working small. The major reason given for this point of view is that children's motor coordination proceeds in a proximo-distal direction so that the structures nearest the main axis of the body develop earlier than those at the periphery; therefore, so the reasoning goes, big arm movements are easier for children than small finger movements. Big movements imply large paper. A partial answer to this is that even eight and nine year olds are pretty well coordinated, indeed if left on their own they tend to work rather small. One elementary school teacher put it this way, "Children's bodies are small, their feet are small, their hands are small, why shouldn't they work small?"

A second part of the answer comes, it seems to me, from the nature of much (but not all) of children's art, which in the elementary school especially tends towards personal fantasy. Now fantasy is not usually something you shout about. It's a tender kind of thing you rather whisper to yourself . . . small, cozy, precious. Klee's and Switter's tiny worlds of fantasy are cases in point. Works of fantasy need not be large, because, paradoxically, they are so compelling as to be all pervasive. I have seen young children completely involved in drawings which measured no more perhaps than five or six inches. Such drawings may not make impressive bulletin board displays; some people insensitive to fantasy may find them "tight and fussy" but those who have participated fully in this activity will understand.

One final word about this problem. I have no desire nor ground to imply that all children must work small. Much art work is better done on a rather large scale. This is especially true of the purely emotional approach to expression in which large body movements are recorded in a kind of personal calligraphy. This is almost an

FIFTH GRADE CHALK DRAWING

"The idea of having children see adults using art . . . does not, however, imply one standard; e.g., realistic drawing.



intermediary between the dance and graphics. De Kooning, Rothko, and Mathieu are excellent examples of artists who typify this kind of expression in the adult world. There are youngsters in school who find strong and satisfactory outlets in this kind of explosive emoting. As teachers, it is up to us to recognize and to provide opportunities for different kinds of expression and to recognize that scale will vary accordingly. Pressure should not be applied on children (as has been recommended by some educators) to make it big . . . bigness has its place, but then too, so it seems to me, does smallness.

Should the, Can the, May the Teacher draw?

The child has a marvelous ability to express himself. If properly drawn out and encouraged, he needs no help. The moment a teacher draws on the board or paints on (please turn to page 16)

⁴Harold A. Schultz, J. Harlan Shores, *Art in the Elementary School*, The University of Illinois Press, Urbana, 1952, p. 37

THE PERILS OF RESEARCH

JOHN E. FRENCH

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Perhaps this article should appear in a true confessions magazine. It is a confession—of the plight of an investigator (me) who probes into children's aesthetic responses, and the investigator's frustrations (mine) when he ends up with more unanswered questions than he had in the beginning.

In each investigation of aesthetic responses that I have attempted, I have started out with a few questions, then carefully devised a method that would clarify these questions, and then watched and listened as child after child pondered over his choices. This is my downfall. True, my data comes out all right; the tabulations of children's responses show clear trends, clear majority preferences. But I realize that, hidden behind all these X's and %'s, is something that I am not revealing. There is no way of showing that, embodied in each tally mark, is the elusive, wonderful, complex aesthetic evaluation of each individual child.

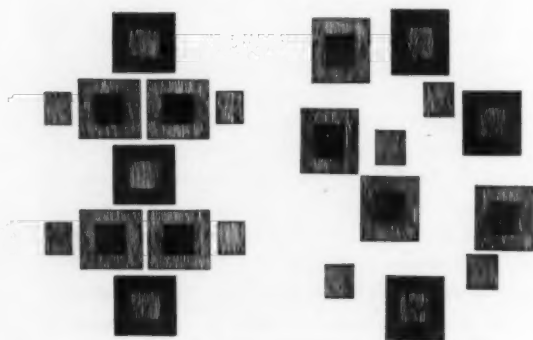
May I use, as examples, notes from a recent investigation on children's and adult's preferences for abstract designs.*

My original questions were simple. Do children and adults differ in their responses to designs? What types of organization does each prefer? Do children select designs on a basis of their structural organization?

To answer these questions I devised sixteen pairs of contrasting designs. Divided into sets of four pairs each, each set contrasted variations of a single structural factor. Set A contrasted designs featuring symmetry (called "Y" or "direct" designs) and designs featuring assymetry (called "Z" or "complex" designs). Set B contrasted regularity in sizes and spacing (Y designs) with irregularity in sizes and spacing (Z designs). Set C contrasted designs with vertical-horizontal organization (Y) with designs having variability-of-direction organization (Z). Set D contrasted the combination of these factors; the Y designs had formal balance, equal sizes and spacing, and vertical-horizontal alignment while the Z designs had informal balance, varied sizes and spacing, and variability-of-direction.

The tabulated responses established trends and clear-cut group preferences. About two out of three of the children's choices went to the

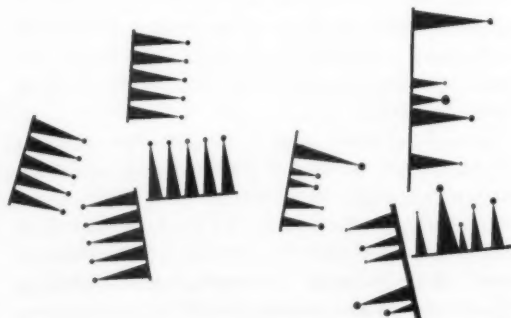
*French, John E., "Children's Preferences for Abstract Designs of Varied Structural Organization," *Elementary School Journal*, LVI (January, 1956), 202-209.



SET A—PAIR 3

Direct Y Design

Complex Z Design



SET B—PAIR 6

Direct Y Design

Complex Z Design

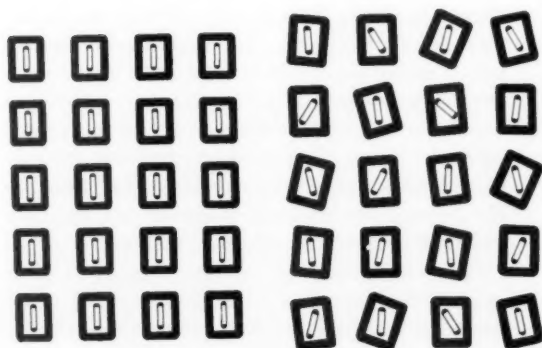
formally balanced, evenly spaced, vertical-horizontal designs. In contrast, about 60% of the college students and over 75% of art school students preferred the informally balanced, unevenly spaced, variability-of-direction designs. My original questions seem to be answered. Yet even as I tabulate the answers, I know that I have missed the real aesthetic problems, the exciting story of each child's artistic development.

Here are some notes selected from the responses of one fourth grade classroom—notes that hint at the complex emotional and aesthetic implications that lie beneath each charted tally mark on mimeograph sheets.

I remember how one child, Arthur, came into the corridor where the designs were lined up in random order. Arthur seemed very interested, and made his choices with speed and confidence. After he had chosen the complex X version in the first pair he said, "This one—it would be more fun to make." After choosing the Z design in the next pair he repeated, "I like this one because it would be more fun to make." Then he strolled along the paired designs and said, "All the 'evens' would be too easy to make. Baby stuff!" As Arthur had made no specific analysis of any design, I asked him after his final selection if he would explain the exact reasons for his choices. He seemed surprised at the question, but tolerantly made a detailed and accurate

analysis of the structural differences in each paired design. Thus Arthur was completely aware of the planned variables of the investigation, and made them the basis for his selections. I can record his answers: Arthur, 16 Z choices and O Y choices. But what about Arthur's aesthetic response? Why does he dismiss all regular designs as "baby stuff"? Why does he see the complex designs as a desirable challenge, to be met and conquered? Is Arthur "savoring" the designs as pleasurable patterns, or is he so intent upon mere classification into "easy" and "hard" designs that he disregards any aesthetic response? Am I checking Arthur's "aesthetic" response, or am I merely recording a superficial "identification" of organization?

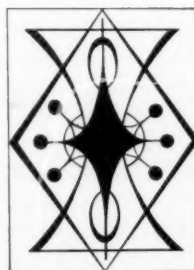
Barry, another boy in this same classroom, made choices that coincided exactly with Arthur's. He chose all sixteen of the complex Z designs, discarded every one of the direct Y designs. On the tally sheet their "scores" were identical. But what about their aesthetic responses to the designs? Barry took a lot of time, mulling over each decision, seeming to enjoy elements in each pair but finally deciding upon the more complex design. Using his hands to clarify his words, Barry said things like: "I like them put this way, all out of place and crooked;" "I like them scattered around, not just even;" "That one is just regular, and this one is different from most designs . . . things are in funny positions." Barry's words hardly hint at his obvious, savor-



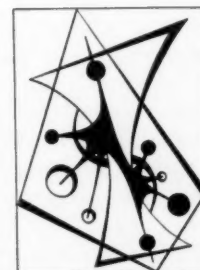
SET C—PAIR 10

Direct Y Design

Complex Z Design



Direct Y Design



SET D—PAIR 13

Complex Z Design

ing enjoyment of the relationship of element in each design.

Arthur and Barry, as far as tabulated responses go, show identical responses. But what about their obvious yet intangible differences in **quality** of response? Can we devise methods, in the research field, that will check or measure differences in quality?

Then there were the two boys and the one girl in this same classroom who, in complete opposition to Arthur and Barry, chose only the direct Y designs. Their answers ran like this: "It's all-together and just **right**." "This one is in **good order**." "This one is put together right, and you know where you are—not all mixed up." "This one has been planned." "It's straighter . . . looks better this way." "It's all in a line, **like it should be**."

Now there is no "correct" choice between these designs; this is not one of those misguided attempts to measure "good taste." We have two children who like all sixteen Z designs, and three children who like all sixteen Y designs. In a political contest, the three would win—and the opinions of the two would be ignored. But in art, each individual's choice is as valid as the next person's—provided each responded sincerely, relying upon all his own previous aesthetic experiences. In art, the lone dissenter may well be the most sensitive, experienced, insightful observer.

My questions run like this: What factors of personality or experience make these children choose completely different designs? Is there a clue in Barry's delight in "funny positions" and "different" designs, as opposed to the three who choose designs that are "right", "in good order", "like they should be"? In a second grade class there were two groups, one liking only the Y designs and one liking only the Z designs. I showed their teacher the two lists of names, and asked if these children seemed to have any characteristics in common. At first she said "no"; that there were slow and advanced readers in each group, that there were artistically inclined children in either group. Suddenly she laughed. "This group," she said, pointing to the names of those who liked only the direct Y designs, "are my conservatives; they like things to go in regu-

lar channels, and hate most changes in routine. Now this group (those who liked the complex Z designs) contains most of my adventurers."

Does this investigation check, not aesthetic response, but a type of personality? Or are personality factors so intimately interwoven with aesthetic choices that the two cannot be separated? Are the "adventurers", the ones who seem to revel in the new, the different, the visually unknown, the potentially creative children? If aesthetic response is so deeply embedded in personality, should we try, as teachers, to make all children conform to our aesthetic ideals. These are questions, it seems to me, that are worth answering. But how can we devise research procedures that will yield valid answers?

Back again to the fourth grade classroom, there were two children, Joe and Sarah, who each chose fifteen direct Y designs, but in each case, after deep puzzling, selected one complex Z design. Sarah had chosen several Y designs in a row, explaining that she seemed to prefer the "balanced," "neat and orderly kind of design." Then before another pair she debated a long time, finally saying in a surprised voice, "Here I like this one **because** it's crooked. Isn't that silly?" Joe reacted in a similar way. After choosing a series of Y designs because "I like things clearer and evenier," Joe studied one pair for a long time, finally saying, almost unwillingly, "I like this one better, because **here** it gives a nice effect when some are long and some are short."

I can record Joe's and Sarah's "scores": 15 Y choices, 1 Z choice. But this only says **How** they chose, not **Why** they chose as they did. What elements in the design, what quality of "rightness" made these children deviate from their established basis for selection? Perhaps, if we knew the answer to this, we would be on the road to greater understanding of visual and aesthetic development in children. But how, in the intangible, intuitive world of art, can we measure or establish these things?

There were two children in this classroom who split their votes evenly between the two types of design—8 Y choices, 8 Z choices. One of these was Joan—who chewed gum, stared out the corridor windows, yawned frequently, barely

glanced at the designs before giving an off-hand selection in a let's-get-this-over-with tone of voice. Joan liked five of her eight Y choices because they "would be easier to do." Of her eight Z choices, she chose six "because they have different shapes." She could think of no reason for her other choices.

Joan's casual responses were not usual; she was the only child in this room who was noted as "disinterested" and "seems to get no enjoyment from any of the designs." Her teacher said that Joan was not a dull child, but "just bored with things."

How many Joans do we have in our classrooms? Is her lack of aesthetic response a permanent thing? If we could get Joan involved in some art activity, would her aesthetic responses change? If we could get Joan to respond to the visual world around her, would she be less "bored with things"?

Then what about Wallace, Joan's classmate, who as far as tally marks can show, produced an identical response. Wallace also liked 8 Y designs, 8 Z designs. But Wallace was far from being bored. He was delighted with the designs, studying them as a detective would study clues. Wallace liked one of his eight Y choices because it was "simple". But his reasons for his other seven Y choices were: "Looks like snowflakes." "Reminds me of the side of a Greek ship, like in the encyclopedia at home." "It looks Mexican like." "It's like an Indian blanket." "Looks like teepees." "It reminds me of piano lessons but I can't tell exactly why." "This reminds me of the zoo but I can't tell exactly why, except that it isn't the animals I'm reminded of." Of his eight choices for the Z designs, Wallace felt that one was "more modern" and another was "more bouncy". Otherwise, each remaining choice seemed to be based upon a specific resemblance to some remembered object or scene. "This one reminds me of a mobile—my uncle has a mobile." "It reminds me of machinery." "It looks like Indian shields." "It's like blown-up stuff, like a blown-up factory." "Like a TV aerial." "It's like building construction." The unchosen designs were never referred to; apparently they held no combination of elements that rang a bell in Wallace's memory.

Wallace's comments seem to reveal a whole new kind of response to the designs. (There were relatively few Wallaces, by the way, and they usually divided their votes rather evenly between the Y and Z designs. After all, the planned variables of the investigation were completely ignored in this kind of response.) Wallace does not base his choices on artistic structure or organization. He likes those designs that remind him of a previous experience. Seemingly, the design in front of him is not worth investigating for its own sake.

But does this mean that Wallace gives a non-aesthetic response? It is a different kind of aesthetic response, perhaps comparable to Viktor Lowenfeld's "visual" type? Can Wallace be taught to enjoy the abstract qualities in a design? Could we (or, indeed, should we) try to change Wallace's type of response? How can he plan an art program that will answer the needs of Joan, or Wallace, or Arthur, or Barry? We need to know more about these children—both as individuals and as characteristic types. But how can we devise experiments that will give us valid answers to these new and challenging questions?

You can see now why I called this article a confession. No matter how hard I try, I end up with more questions at the end of an investigation than I began with. I realize that the wide, exciting area of children's aesthetic development is almost unexplored. I realize that we must devise new research methods to get at the elusive, intuitive, emotional response that we call aesthetic. There are perils in research, all right. There is also, I feel, a sense of great discoveries just ahead.

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BOOK AND FILM REVIEWS



HELEN CABOT MILES

Art Teacher,
High School
Newton, Mass.

Architects' Detail Sheets, second series of 96 selected sheets. Published for **The Architectural Building and News**, New York: Philosophical Library 1955. \$12.00.

Since the first volume of this series escaped mention in this column (so far as we can determine) its existence should certainly be acknowledged here, for though the two books may be of somewhat limited use in terms of the total art education field, they may well fill a very real need for those who are concerned with technicalities of architectural design. Both volumes are comprised of reprints from detail sheets that have appeared weekly in the **British Architectural and Building News**, and they have evidently found an appreciative "public". On facing pages, 8½ x 11¾, appear a photograph and detail drawing of an example of contemporary architecture,—details, for example, of balconies, fireplaces, staircases, and windows. It might be of interest to note that this second selection includes ingenious details of several Festival of Britain structures now demolished.

Philosophical Library has sent another this month which insists on being discussed: **Eternal Egypt**, by Clement Robichon and Alexandre Varille, translated by Laetitia Gifford. 144 annotated, full-page illustrations, pages 7 x 9¾ . . . and a brief but provocative and helpful foreword. Somehow, one gets the impression that a great deal of loving care has gone into the making of this book, that the two Frenchmen who have collaborated have wrested from the temples, the stone gods, the hieroglyphics, the miserable villages of the unchanged **fellahin**—and even from the mud of the alluvial plains many of the secrets that one who yields to the fascination of that mysterious land must stumble upon at last. The text here is brief, but it has undertones and overtones which seem to say "Here is treasure. Those who have eyes, let them see; those who have ears, let them hear. The joy of discovery lies ahead!" As M. Varille reminds us, we owe to the French, beginning with scholars of Bonaparte's expedition of 1798-1801, an enormous debt of gratitude for their important contributions to the kindling of interest in the pharaonic cultures; but the wresting of the "bits and pieces" relevant to the underlying philosophy of these joyous, often profoundly wise people comes slowly, and not from a single source. It has been said that Boris Bogoslovsky's utopian scheme for "The Ideal School" (Macmillan, 1936) bears a strong resemblance to the Temple of Beauty of ancient Egypt, an education based (Herbert Read devotees take note) on a core of the arts . . . Then there is P. D. Ouspensky's fascinating account of his first experience in the presence of the Sphinx and the Great Pyramid . . . there are personal memories of puzzling aspects of the excavation of Tutankhamen's tomb . . . and the references to the wise men of Egypt in Plato's *Timaeus* or the unfinished *Critias*. There is the **Winged Pharaoh** (London: Methuen)

No apology for wandering . . . An artist **should** both synthesize and dream . . . Well, **shouldn't** he?

Two Films: **Space and Design**, each 10 min., 16 mm, sound, color. Sale price (each) \$100, rental \$5.00. Bailey Films, Inc., 6509 de Longpre Ave., Hollywood, Cal.

An interesting pair, these Wayne Thiebaud productions—basic, useful at any level from elementary to adult, going well beyond the how-to-do-it. Handled deftly, with the light touch, they are clear, simple and effective.

DESIGN deals with basic shapes combined, repeated, stylized exaggerated, distorted. Animated drawings provide a thread of continuity. It does seem as though the content, in terms of real substance, is overshadowed by the skillful technicalities (as is the case in so much education today, according to numerous and vociferous critics); still, the general approach is a good one, stimulating to the imagination.

SPACE dramatizes several of the ways in which space may be represented on a flat surface: through size differences, vanishing points, color, overlapping, and exaggeration. In this film content and technique are more evenly matched. A prize-winner at the California State Fair Art Film Festival, it will be welcomed by many an art department as a real addition to its store of "standbys".

And two filmstrips: First, THE ART OF THE FLORENTINE GOLDEN AGE, based on the content of the National Gallery of Art, now available from the Education Division of the Gallery, at the amazingly nominal sum of \$3.00. A long one—some 50 frames, too! Accompanied by a 25-page text prepared by Raymond S. Stites, an authoritative, adult text which could be adapted, for high school use, the strip consists of some forty examples of Renaissance art,—paintings, sculptures, and coins, along with a few shots of present-day Florence. While neither imaginative nor as visually satisfying as one might wish, it is the sort of production that is sure to find a use. We need the museums and their offerings in our business, and, in all humility, they need us, too . . . (Shall we live to see a Golden Age?)

Second, Virginia in the news again. Although this filmstrip is not new, it has just come to our

attention and in view of three facts (a) that it has not been mentioned in these columns before (b) that it is the work of one of our members and (c) that it is **good**, we feel justified in mentioning Richard Wiggin's DESIGN IN WOOD, obtainable through the Text Film Department, McGraw-Hill, \$6.00. With it—or at any rate with the series of six "Teacho-Filmstrips" on woodworking—comes a teaching guide which should offer real help to the teacher who wants to show the film with maximum effectiveness. Obviously planned by an educator who is sensitive to both the possibilities and limitations of audio-visual aids, **Design in Wood** is intended to stimulate pupils towards a creative approach to their material, and this it does through both a psychologically intelligent and visually attractive arrangement of content.

A well-illustrated discussion of the basic considerations—Function, Tools, Materials and Personality—makes a clear point, and it is handled in such a way as to provide opportunity for pupils to make choices and to defend them. Then there follows an examination of the steps in designing—Problem Analysis, Sketching, and the making of Construction Drawings which leads to the design of a specific product. There is perhaps a question as to the degree of excellence of some of the contemporary objects shown, but the skillful teacher could easily find a way to turn the question to good purpose, even to capitalize upon it. Suitable for industrial arts or art appreciation classes, junior high and up, the subject matter is so basic that it could well be used to stimulate creativity with materials other than wood.

(H. C. M.)

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THE AFFAIRS OF THE ASSOCIATION

IVAN E. JOHNSON

NAEA Representation on the Unesco Commission. The NAEA Council, at its meeting in Kansas City March 23-24, voted to appoint Dr. Edwin Ziegfeld as its representative to the United States Commission for Unesco. April 9 Mr. Donald E. Herdeck of the U. S. Commission for Unesco, notified the NAEA that they were most pleased with Dr. Ziegfeld's appointment.

Federal Legislation and the NAEA. In March U. S. Senator Herbert Lehman (D-N. Y.) delivered a speech in the Senate on the Proposed Federal Advisory Committee on the Arts. There is a section devoted to Art education, mentioning the work of the NAEA. There are some questionable points in Senator Lehman's speech that have been called to our attention by Mary Adeline McKibbin, Chairman of the NAEA legislative committee. He suggests a Federal commission study the art training in the District of Columbia schools to see wherein art education for the whole of the United States might be improved. This is an infringement on the research and study now being given to art education in all parts of the United States. It is also important to recognize that a study of the art education in the District of Columbia might be limited in what it could imply for the United States generally.

Senator Lehman also sees children's art exchanges as important for their propaganda. This is a by-product rather than an end-goal. Our foreign friends would deeply resent any exchange predicted on propaganda motives. The Legislative Committee of the NAEA will suggest to Senator Lehman the kind of legislation which the Association believes will contribute the most to the development of art education.

The Conference on Elementary Education being staged by the U. S. Office of Education in Washington the first week in May will be attended by Miss Mary Beth Wackwitz, Prince Georges County, Maryland, and Dr. Mildred Fairchild, Teachers College, Columbia, as representatives of the NAEA.

The New NEA Headquarters in Washington is a beautifully designed structure of which we may be very proud. It is planned to utilize paintings, sculpture and ceramics created by art educators in the building. For the dedication an exhibition of paintings of art educators will be staged. The Art Committee of the NEA, designated by the NAEA, is now studying some ways in which art will be used in the new headquarters.

The 1957 NAEA Conference in Los Angeles is designed to be a four day session. The pre-convention workshops will be held within the framework of the Conference. The Association for Childhood Education International will begin its annual meeting the day following the close of the NAEA Biennial Conference. This is planned so that art educators can stay over for the ACEI convention or ACEI members can arrive early to take advantage of the NAEA conference.

The NAEA will establish this year a Commission on Art in Education to begin a re-examination of art education, its purposes, its growth and its potentialities. The Commission will carry on its study over a period of three years. It will prepare an overview identifying the role of art in education in the school and the community. This will subsequently be published by the NAEA.

An exhibition of children's art is planned by the NAEA as its contribution to the observation of the Centennial of the NEA. It will be shown at the NEA's convention in Philadelphia in July 1957. An exhibition committee is being appointed to prepare the display which will indicate how art education has developed during the 100 years of educational growth observed by the Centennial Celebration.

The Summer Meeting of the NAEA held during the annual NEA Convention is being planned by Ruth Halvorsen, President of the Pacific Arts Association and Dr. Reid Hastie, Vice President of the NAEA. This will be in July at the Hotel Heathman, Portland, Oregon. NAEA members who will be attending the NEA Convention are urged to attend the NAEA summer meeting.

Reports of Standing Committees of the Association will appear in the Fall issues of the Jour-

(continued on page 20)

NAEA REPRESENTATION AT THE WHITE HOUSE CONFERENCE ON EDUCATION

SARA JOYNER

Although there have been White House conferences on Children and Youth, this was the first White House Conference on Education—an auspicious event which brought together approximately 2,000 delegates to discuss what the schools of our country should accomplish and how it might best be done. As the representative from NAEA, I automatically became an NEA delegate and so attended the NEA meeting held in Washington on Sunday night, November 27, 1955, prior to the opening of the conference the following day. Only representatives from national organizations and presidents of state educational associations were invited to this meeting which helped tremendously in preparing us for successful participation in the conference. Having been requested to serve as the Chairman of my work group for the opening topic on What Should the Schools Accomplish, I also attended a briefing session established by Mr. Clint Pace, Director of the White House Conference, to outline the procedures of this responsibility.

Two-thirds of the delegates represented the lay citizenry and one-third came from the various areas of education, which followed the intention of the Conference Committee. Most of these had already been through the process of discussing the various topics on the state level and so were somewhat better prepared for the over-all work of the conference than the representatives from the national organizations.

The conference procedures were not only interesting but unique. However, since both the procedures and the topics for discussion have

been described and presented in a previous article in the NAEA Journal, I shall concentrate on other impressive aspects of the conference. I should mention that whereas it was originally intended to have 180 work groups of ten each, with an additional 200 visitors from foreign countries, there were actually only 166, the number in each group fluctuating each day as members came or left the conference. Our group, which as all the others, remained together for the duration of the conference, had an interesting composition which included a psychiatrist from the Menninger Clinic, a Speaker of the House from a southern state, the head of a well-known teacher education college, a woman state superintendent of schools from the mid-west, an optometrist who was also a school parent, a former state senator from California now serving on the Board of Supervisors in his county, and others representing varying fields of work in our society. In order to assure the delegation and country at large that no pressure groups would operate in the conference, not only was each group chosen by an IBM selector but the questions for discussion during each work session were withheld, even from the chairman, until the group had assembled and was ready to begin its discussions.

The duties of the chairman were both arduous and exacting. During the two-hour work sessions, not only did the group have to arrive at decisions agreeable to all but these had to be recorded in triplicate and ready to be passed on to the "second level" discussion group immediately upon conclusion of the work session. The chairman retained one copy which he or she presented in this "second level" group composed of the chairmen of ten or eleven other groups, which made it impossible for decisions arrived at by any one group to be omitted in the final report. There was a third level at which 16 chairmen met in two groups, the chairmen of these last two groups being designated to write the final report. I have described this procedure in detail for an important reason; that is, that decisions and opinions contained in the final reports were arrived at by not one but many groups. While the mention of art education as

such may have seemed slight to those of us who work in that area of a total and well-balanced school program, it seems important to remember that the purpose of the White House Conference was not that of concentration on specific subject matter in the educational curriculum, but rather of affording a broad look at the pattern of educating and how it might be improved. This being so, it seems that we should regard it as significant that with the wide spread concurrence of opinion required, esthetic appreciation and self-expression in the arts were established as among the 14 areas of experience which the Conference thought the schools should continue to develop. I do not believe that the wording gives any priority to esthetic appreciation in the thinking of the Conference members.

I was inspired by the conference as a whole and impressed that there seemed to be, in our group, such a unanimity of opinion concerning the needs of education and how they might best be satisfied. It is an experience I wish all of our NAEA members might have shared because it afforded me a glimpse into our educational future which I believe to be bright, a future in which not only educators but all those in our society will be contributing to make these goals, agreed upon in the Conference, a reality.

In the words of Clint Pace, the Conference Director, as stated in the foreword of the White House Conference Reports: "The success of the White House Conference, as a Conference, was immediate. But its success as a means of meeting school needs will be measured from the time the 2,000 persons started for home. The real test started when the last gavel fell . . . What all of us do together for our schools will determine, in less time than we may think, what we shall be able to do as a Nation, for no crop was ever better than its seed."

And if art educators, as others in our culture, prove to be "good seed," we shall not have to worry about the progress of art education. It will undoubtedly assume its important and impressive role as education moves forward as a whole to develop a well-balanced curriculum geared to satisfy both the unique needs of the individual and the collective needs of society.

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THOUGHTS ON CURRENT PRACTICES

(continued from page 7)

paper, that moment is the child crippled and inhibited. That moment is he ruined for confidence in his own way of doing. Hands off!

Here is an admonition worth listening to. It comes from a person who has written one of the most interesting, readable and influential books on art education in the United States. Its implication is clear and unmistakable. Many readers know and accept the dictum. I have only one objection. I think that as a generalization it is not true, and that in wholeheartedly following it, serious inhibitions are created in many children. Cole's point of view presupposes certain Rousseauian conditions which, for reasons I can hardly imagine, strikes a sympathetic chord in the American heart. It is the concept of the

⁵ Natalie Robinson Cole, *The Arts in the Classroom*, The John Day Company, 1940, p. 9.

"noble savage", the "natural man" in diminutive form. "Man is born free" says Rousseau, "and everywhere he is in chains" or again, "man is naturally good, and only by institutions is he made bad." Lowenfeld develops this as well when he says, "If children developed without any interference from the outside world, no special stimulation for their creative work would be necessary."⁶ In other words, it is not a matter of becoming free, but of remaining free. Anything which allows the culture to shape or mold the "unfettered" expression is limiting and false insofar as it does not come from the depths of the self. Drawing and painting is thought of as a natural developmental task—like walking, which will take place whether we like it or not. We all know this point of view and feel certain sympathy for it. There are, however, a considerable number of facts which will not fit into this frame of reference, and when viewed dispassionately, tend to refute it.

Our first evidence comes from the area of psychology. George Mead has shown that which we consider individuality is not born, but develops within a social matrix. From this point of view it is not possible for a self to originate outside of social experience.⁷ Now social experiences imply "restraints" and "interferences" . . . but they also imply the transmission of a wonderful ten thousand year old cultural heritage. Freedom—if it means anything at all for the individual—can only grow out of this framework. Don't draw in front of the child indeed! Here is a fine object lesson in "do as I say—not as I do." Don't let children see you! They may copy you. If followed to its logical conclusion, you should never let the child hear you sing, dance or even talk for that matter. Certainly children copy. We may not like it, but that is the way of life. They copy whether we draw or not. If no adult draws, this, too, may be copied; and I feel sure this, in part accounts for the general lack of graphic expression in adult life.

⁶Viktor Lowenfeld, *Creative and Mental Growth*, The Macmillan Company, New York 1952, p. 1

⁷George H. Mead, *Mind, Self, and Society*, University of Chicago, 1934, p. 140

Now, how about case histories? Do the people who continue graphic expression into adulthood come from backgrounds "unhampered" by artistic adult influences? To begin with, if I may use myself as an example, I grew up in a world where almost every adult drew. As far as art was concerned, our family was what Harold Rugg calls a self-educating one. I spent hours watching my mother draw and paint. I made tedious copies of drawings of trains and people which, my uncle kindly drew for me. I looked and marveled at original drawings by another uncle and by my grandfather as well. I learned to speak English through imitation and because everyone was doing it; I think in the same way I learned to draw and paint. Today I feel neither crippled, inhibited (as far as graphic expression is concerned) nor do I lack confidence in doing things my own way. Moreover, I believe that experiences of this kind are formative and can be found in the background of a great many people who carry their art activities into adulthood. Take George Grosz for example, in the opening statement of his autobiography⁸ he says:

Painting and drawing have interested me as far back as I can remember. Though my father died when I was six, I can still see the way he drew all kinds of figures for me—little men, soldiers and horses. It was wonderful to see how they would come into existence under his hand and of course, I tried to imitate him.⁸

We all know that Picasso's father, Jose Ruiz Blasco was an art teacher and that the child, Pablo, received "encouragement and highly competent, academic instruction from his father." For that matter, Ben Nicholson's parents were both painters, and it takes little imagination to suppose that he watched them work. As a matter of fact, the whole tradition of apprenticeship of the Renaissance, in which youngsters worked in the studios of artists belies the idea that adult influences are necessarily crippling.

This idea of having children see adults using art for expression and communication does not, however, imply one standard; e.g., realistic drawing. As corollary to this, neither does it im-

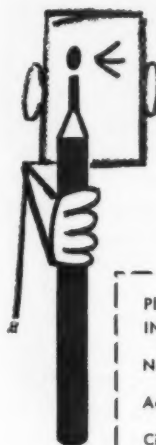
⁸George Grosz, *A Little Yes and a Big NO*, The Dial Press, New York, 1946, p. 13

ply that you should "correct" a child's drawing. In working with children, I often draw on the board or paper as an aid to communication, and to let the children see that adults do participate in art. I gage my drawing to the age level—just as you do when you talk to children. I draw with ease—as if I enjoyed it—which I do. One of the commonest responses from children is "That looks easy," and I always say, "It is easy." I have found this technique particularly rewarding as motivation for children in the third grade and on. Below that age children are sufficiently involved with the material and with the development of symbolic representation, so that expression is really almost on the level of a developmental task.

I have found Lowenfeld's method of having children experience an action consciously a real aid in problems of representational expression. If a child tries to paint a person bouncing a ball and finds he has difficulty, it's certainly a good idea to suggest he go through this particular action. Often, however, problems in drawing or painting do not fall into this category. By way of illustration, I recall a sixth grader who felt that a giraffe he'd painted didn't come up to his expectations. The back legs—for one thing—just didn't look right to him, and after working on it awhile he came to me for help. Here is an instance where it is necessary for the teacher to provide the information for a "felt need." You can't suggest he drop this picture and try a collage. You can't ask him to imagine he's a giraffe—comparative anatomy has its limits. If you're prepared, you know how the legs of quadrupeds work and you help him to understand the basic principle of this mechanism. The best way that I've found to communicate this kind of graphic information is on the graphic level . . . and it certainly is a legitimate way which as far as I have been able to discern does not restrict personal expression but encourages and enhances it.

Here then are some ideas which I've been thinking about concerning the group pressure of prevailing practices. Certainly these ideas are open to modification—since each teacher must discover for himself his own teaching methods in the classroom.

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PUSH OUT THE WALLS

(continued from page 4)

world about her. However, the exhibition did not stop there. With it were arranged related objects. In one corner, with a spotlight stood a gallant lady—a figurehead from an early ship—; a carousel horse (antique) held the center of the room while over his head an old carriage wheel displayed some handkerchiefs; early American weathervanes were interestingly placed against a white wall; early jugs and copper of related designs added to the collection. Finally, one corner of the exhibition was planned as a French cafe (designed by students) with tables set with the cloths and napkins, while waiters and guests were painted and constructed on the wall. Altogether, it was a stimulating exhibition for the pieces chosen, the arrangement of the parts, and the relationship of the accessories. To the art teacher education students, future teachers, it was especially inspiring for one of their many projects upon which they work is setting up unusual displays in relation to teaching. This does not mean just an arrangement of fine art reproductions or children's work but an exhibition that will, again, push out the walls.

This year one student arranged a wall with experimental papers (printed by offset) of leaves and grasses, Japanese papers, and actual dried examples of grasses and weeds—all combined and composed to make a wall that was beautiful, inspiring, and had limitless possibilities in regard to teaching. Imagine what children could do in a school with such an exhibit to open the way! The dried grasses and weeds were from any yard or vacant lot but a world of beauty was there. Out of this could grow projects related to the Chinese brush drawings, experimenting with different brushes, wood blocks, stencils, monotypes,—even a study of Egyptian papyrus and paper making could result.

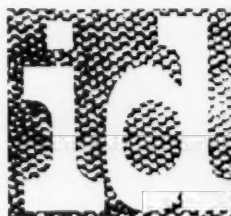
In another instance a student arranged an exhibition of prints and reproductions dealing with rocks and stones: pictures of unusual fossils, a photograph of a stone carving by Brancusi, or of the rocks of the Maine coast, along with pebbles and rocks composed with the pictures as well as fabrics with subtle colors. Again,

imagine the possibilities! Rocks and pebbles around us but do we see them? Their texture, shape, color, weight can lead to many subjects. Lessons could grow from this to the study and experimenting with texture, the appreciation and creation of subtle color (not just colors), to the greater awareness of the community—the stones, the bricks and building materials, to experiments with plaster, sand, cast cement . . . again, it could go on and on.

In other fields of interest, the student in our art school would have the opportunity to attend unusual programs and events. One afternoon Dave Brubeck and his group played to a rapt audience. Another day the school en masse attended a forum composed of well known artists and writers discussing The Creative Process. Another time, the whole student body visited the Family of Man exhibition in New York at the Modern Museum and had the privilege of meeting Mr. Edward Steichen. Always, too, there is encouragement to all students—those training to be teachers and others—to know and see their city, the world in which they live, the stores, the shops, the markets, the terminals. . . .

In all this, again, we are dealing with the average art student and hoping to create an above-average art teacher. As Comenius said, "The eye is a divine gift, but observation is the task of man". Our task is to develop observation in its widest content. We want the student to see the world about him, to relate it to art, to his teaching, to discover the possibilities and sources in all forms of nature to organize, to select, to compose—all for the aim of better teaching.

Finally, it is the pervading spirit of the training that will determine the growth and quality of the teaching that will result—that teaching must be permeated with a sense of enthusiasm, variety, exploration, breadth of experience, and genuine interest in the growth of every child.



PHOTOGRAPHY—Harry Callahan
SCULPTURE—Cosmo Compoli
VISUAL DESIGN—Richard Koppe
WORKSHOP—Ray Pearson
THEORY—John Waddell
GRADUATE SUMMER SCHOOL
IN ART EDUCATION June 21
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Illinois Institute of Technology
3400 S. State, Chicago 16, Illinois

REPORT ON COUNCIL MEETING OF THE COUNCIL OF NATIONAL ORGANIZATIONS

LILLIAN OLSEN

The Council of National Organizations of the Adult Education Association of the United States held its annual council meeting at the Chalfonte Hotel in Atlantic City, New Jersey. The National Art Education Association is an affiliate of this group.

The highlight of the conference was the symposium on social change. Mr. John B. Schwertman, Director, Center for the Study of Liberal Education for Adults, was chairman. Mr. Dexter Keezer, Vice President and Director of the Department of Economics, McGraw Hill Publishing Company; Mr. Saul K. Padover, Dean, Graduate School of Politics, New School for Social Research and Mr. Leo Rosten, Special Editorial Adviser, Look Magazine, all spoke on the trends of the times. The population changes, the rise of suburbia, More wealth and more leisure; the role of ideas; the implications of the leadership role of national organizations, analysis of organizations educational programs and the role of an organization in critical times.

After this, groups were formed to discuss how these social changes affected one's own organization as well as that of the Council.

Our organization in the field of Art Education can play a vital part in analyzing these trends to the needs of the people we serve now and in the time to come. We must try to understand these changes so as to help others understand them. It asks us, as Leo Rosten said,—to think hard and honestly and without compromise to truth.

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CONFERENCES

Kutztown State Teachers College in Pennsylvania sponsored the 17th annual art education conference for 307 teachers from 35 counties of the state. The theme of "Freedom and Restraint in Art Education" was explored by the speakers, Dr. Charles Gaitskell of Toronto, Canada, and Mr. Jack Bookbinder of Philadelphia.

The CONNECTICUT ARTS ASSOCIATION held an all day workshop in conjunction with the SOCIETY OF CONNECTICUT CRAFTSMEN on February 11th at the New Britain Teachers College. Experts in jewelry, enameling, ceramics and other crafts worked with small groups of teachers who took advantage of the opportunity to work with outstanding craftsmen.

ASSOCIATION AFFAIRS

(continued from page 14)

nal of Art Education. Some very effective work is being done by our committees. Several standing committees have lacked reports of work done prior to the Cleveland Conference. An effort is being made to establish more continuity in the biennium to biennium work of committees.

Group Transportation to Los Angeles is being planned by several state organizations. Airlines and railroads' agents are being contacted to see if reduced rates for a special plane or pullman can be arranged. This indicates the considerable interest being shown in the 1957 Conference.



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